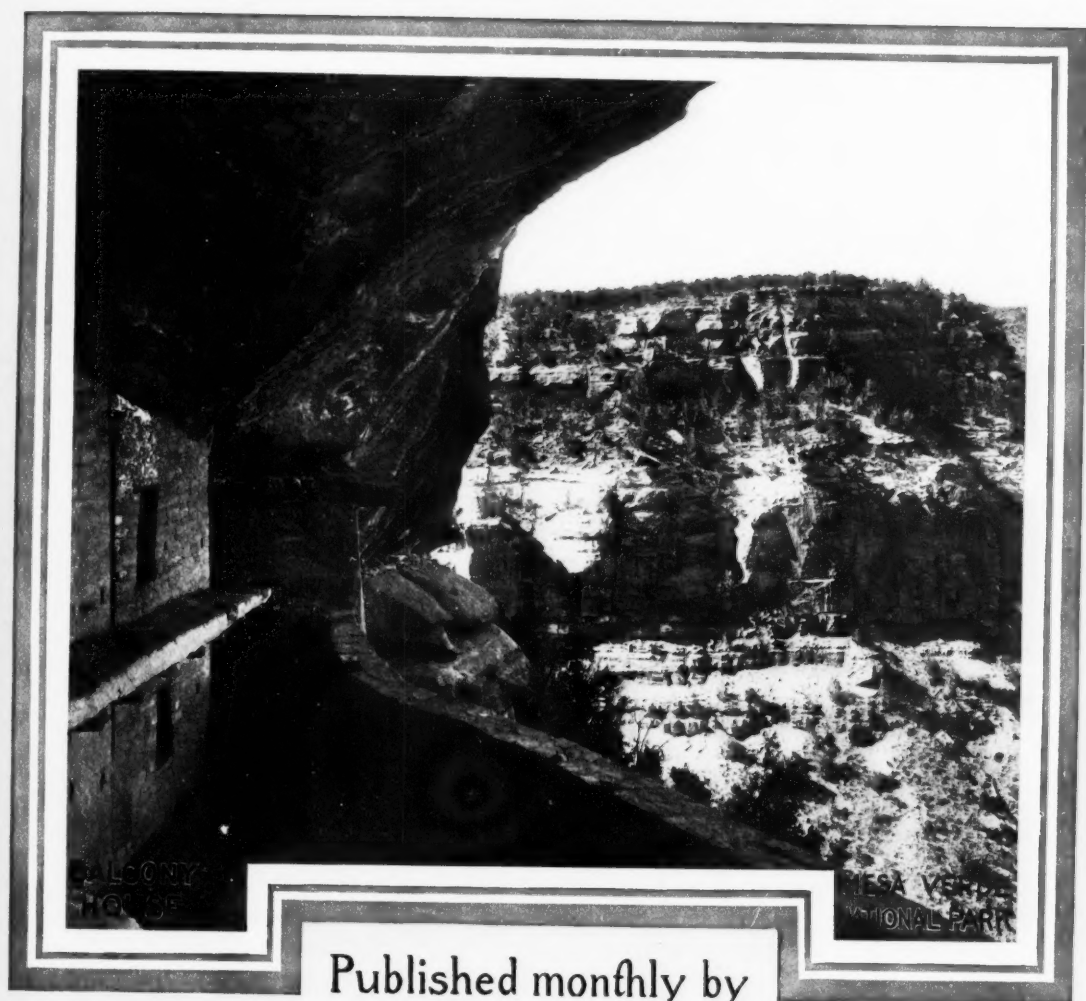


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TEACH HIM ON THESE, AS STAIRS TO CLIMB
AND LIVE ON EVEN TERMS WITH TIME

—EMERSON



Far View House, Mesa Verde National Park.

Photograph by George L. Beam

ART *and* ARCHAEOLOGY

The Arts Throughout the Ages

VOLUME VI

SEPTEMBER, 1917

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FAR VIEW HOUSE—A PURE TYPE OF PUEBLO RUIN*

J. WALTER FEWKES

THE aborigines of North America may be culturally classified by their differences in language, myths, and ceremonials. One group, universally recognized, consisting of people speaking several distinct languages, is distinguished by the character of the buildings it inhabits, and is called the Pueblo group. This division includes the house builders, ancient and modern, of Colorado, Utah, and New Mexico, but not all sedentary peoples, who dwell in pueblo-like houses. As is true of other cultural areas that have been inhabited for any considerable time by stone house builders, we find among pueblos both pure and mixed types of architecture; the latter modified by acculturation with alien tribes. Our subject deals with the pure type, which is a terraced, compact building, composed of rectangular and circular rooms, without plazas, streets, or courts.

The ruins of stone buildings found in southern Colorado and Utah, or in adjacent regions of New Mexico and Arizona, belonging to this type include the best aboriginal buildings in North America. The type is prehistoric and had ceased to be inhabited when our Southwest was discovered by white men. This type originated in southwestern Colorado and spread from the region of its origin, south and west, and in the course of its diffusion in these directions was modified by contact with foreigners. The features of the pure type of building were lost, its masonry degenerated, and stones difficult to fashion into shape were replaced by natural forms or more tractable material, and a mixed type represented by modern pueblos was the result. The pure type is a prehistoric stage in cultural history; the modern or mixed type a later stage of development.

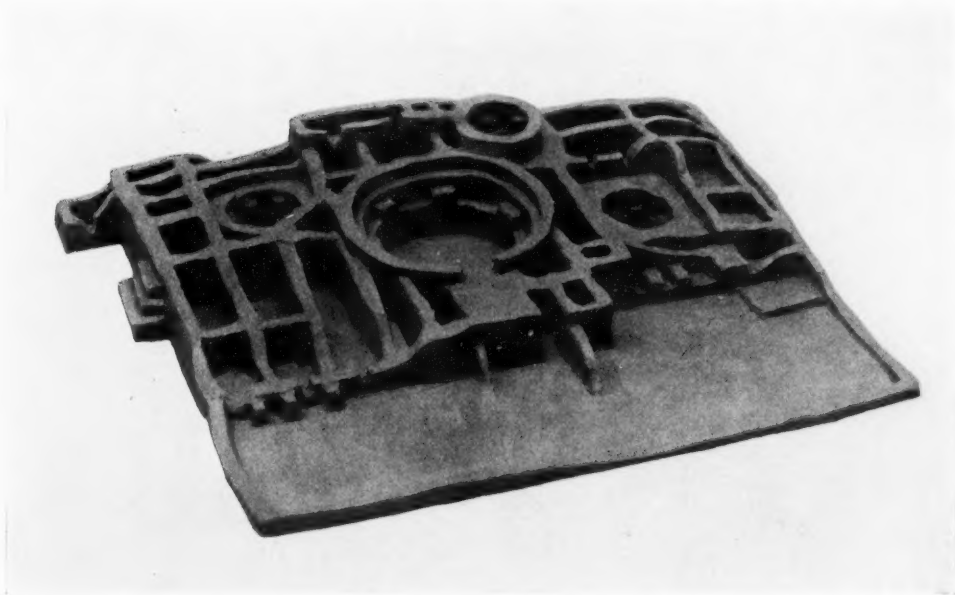
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Cliff Palace, Mesa Verde National Park.

Photograph by G. D. Meslin

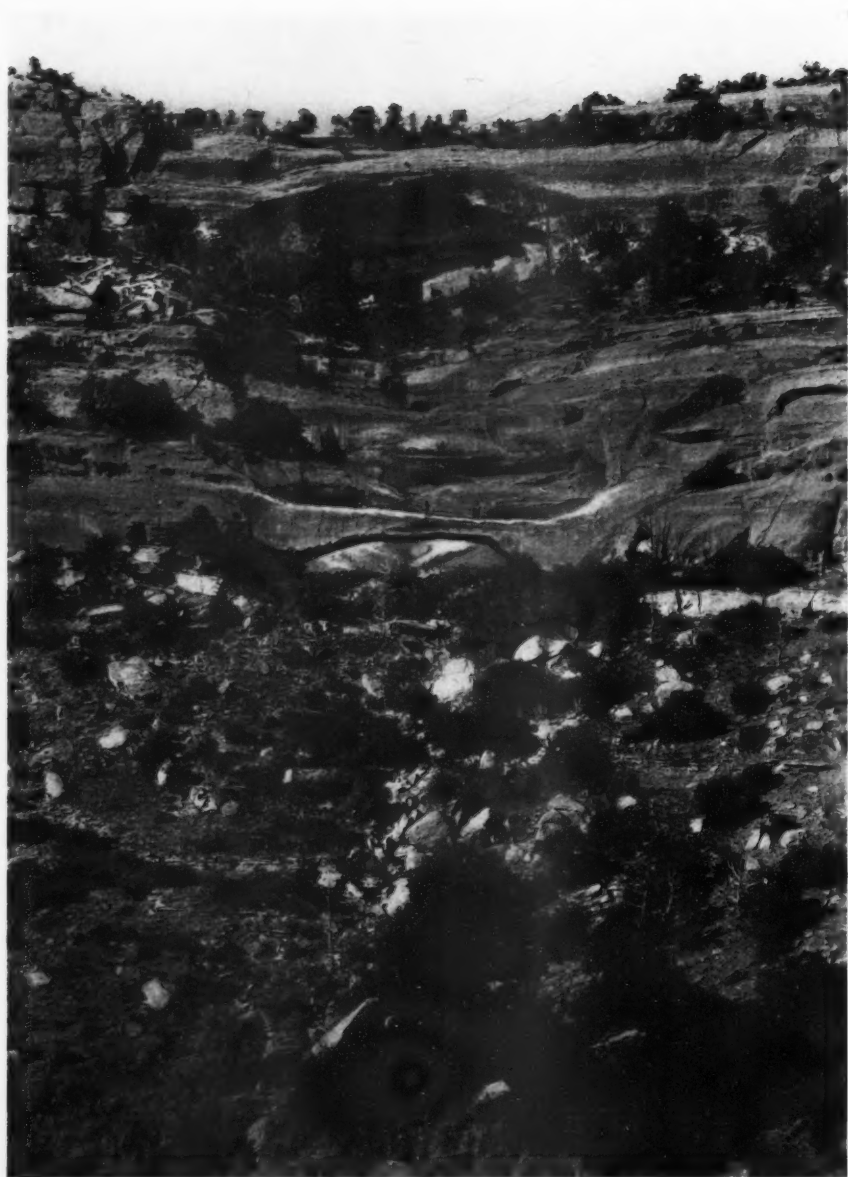
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Model of Far View House, from Southwest.

In continuation of the work of the Department of the Interior, in developing the archaeology of the Mesa Verde National Park, Colorado, under the direction of the Bureau of American Ethnology, the author uncovered, last summer (1916), a small ruin which illustrates better than any yet excavated the pure or prehistoric form of pueblo architecture. The magnificent outlook from its top has suggested Far View House as a name for this ruin. Although Far View House should not be called a large ruin, it presents every feature characteristic of the pure type. It has the additional interest of being the first of its kind ever brought to light on the Mesa Verde Park. On account of its purely aboriginal character conclusions drawn from it may well be regarded as significant, and comparisons of it with other ruins, especially the later or modified type, are important.

A brief description of the type naturally precedes more general considerations and comparisons. In form, Far View House is rectangular, suggesting defence, oriented to the cardinal points, its outer wall being destitute of openings for doorways. The only vulnerable point is the low wall on the south side, where the building was only one story high. Here, as at Cliff Palace, there was a recess for the hidden ladder, but this approach was protected by a low wall surrounding an open court. The outside measurements of the ruin are 113 feet east and west, by 100 feet north and south, including the walls of the court. The building originally rose to the height of 20 feet, and was composed of many rooms in tiers closely crowded together. Four of these rooms were circular in form. There are no indications of streets nor enclosed courts in this compactly crowded struc-



Natural Bridge below Spring House.

Photograph by George L. Beam

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ture. The indications are the building was terraced, at least three stories high, with hatchways and ladders for entrances. Absence of windows, especially on the ground floor, shows that the former inhabitants practically lived out of doors or on the terraced roofs, while the enclosed chambers were used for storage of food or for sleeping. Unlike the adjacent cliff dwellings, where the overhanging roof of a cave served for protection, in Far View House the form of the building itself provided defence; yet so close is the construction on both sites that they belong to the same pure type and were contemporaneous.

Compare this type of building with a modern pueblo belonging to the mixed type. In the latter there is a lack of unity of plan and many changes due to alien influences can be traced. One can readily suggest several sources of these modifications.

The change of the pure type into the mixed had begun in late prehistoric times as it spread in all directions, and its builders were brought in contact with alien Indian stocks. The farther we go from the center of origin the greater the modification. Except in case of very doubtful survivals the pure type was no longer inhabited at the advent of the Europeans. The coming of the Spaniards completed the work of deterioration begun by Teyas and other Indian tribes.

When the Spanish entered the pueblo region at the end of the sixteenth century, they found these villages almost universally in the river valleys. A few, as Acoma, Awatobi, and Oraibi, of the Hopi villages, were situated on the tops of the high mesas, but the majority were in exposed situations. The influx of the Europeans drove many of the inhabitants of the valleys into the mountains for protection, or

forced the consolidation of small settlements into a large village for protection. In every instance this change of site greatly modified the form and profoundly affected the character of the hastily-built pueblos. Again in 1680, when the Pueblos rose in rebellion against the Spaniards, they fled to inaccessible mesas and accompanying this change there was a rearrangement of sites and a corresponding modification in the village type. The fear of punishment for the massacre of the priests kept the Indians on the move and led them again and again to seek the protective sites. Another influence in modification of the type was the introduction of Spanish innovations tending to produce a uniformity in construction and a still farther departure from the pure aboriginal type. The diffuse arrangement of the rooms or their alignment in rows or arrangement in rectangles, substitution of conical ovens for fireholes in the floors, and many other minor modifications, were almost universal and tended to reduce all the pueblos to one generalized type. Perhaps the most significant of these many changes leading to the passage from the pure or prehistoric type to the modified mixed type or modern pueblo was the separation of the circular room from the rectilinear cluster in which it was embedded.

Far View House represents a unit of a large pueblo in process of consolidation. It was one of a cluster of sixteen similar houses forming, when taken together, a considerable settlement. The area in which this cluster is situated lies between two deep canyons and measures one-half by one-quarter of a mile in extent, its surface sloping to the south. The land surrounding the pueblos were the farms of their prehistoric inhabitants. North

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Spring House, Mesa Verde National Park.

Photograph by George L. Beam

of the cluster, somewhat elevated, are the remains of a large depression or reservoir from which extended ditches now filled up, through which the inhabitants of the clustered pueblos may have drawn water to irrigate their fields. Were all members of this cluster of Mesa Verde pueblos restored to their pristine condition we should expect to see sixteen communal buildings, each approaching in size to Far View House, surrounded by cultivated fields, watered by ditches, from a common reservoir. Scattered at intervals in these fields or among the houses, there were smaller buildings, each with a single room, the walls of which were not built of stone, but of logs, with

interlaced osiers or brush on which clay or adobe was plastered. The traces of these fragile constructions now remain as low mounds over which are scattered fragments of pottery, elevations rising a few feet above the surface, or shallow depressions in the surface of the earth. Excavations thus far accomplished have uncovered one of these pueblos, Far View House, but in the course of time, as work progresses, other buildings of similar or different forms will be revealed, and when all are opened then we can have an adequate idea of the magnitude and general arrangement of house masses in this prehistoric settlement.

There are several groups of similar

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pueblos situated on the Mesa Verde in full sight of the Mummy Lake group. I am tempted to call each of these a community; if the different members of each cluster used the same reservoir, all were sociologically united with common interests. The size of a reservoir and the use of the water drawn from it certainly imply kinship and co-operation of many families for its excavation.

The relative age of Far View House as compared with the neighboring cliff dwellings, and the query: Where did these people go when they abandoned their buildings? are among the first to occur to the student of this ruin. The condition of the walls, although greatly dilapidated, leads to the belief that the building was not very ancient, certainly not as old as the beginning of the Christian era. Some of the walls show many evidences of having been repaired while the building was inhabited, and on the wall of one room, forty distinct layers of soot were found alternating with white plastering. It is customary for Hopi maidens to replaster annually all the rooms of their pueblo, and we can conclude from the above statement that some of the rooms of Far View House were replastered forty years in succession, which gives an index of the length of time this room was inhabited, but not of the age of the pueblo.

The great amount of debris filling the rooms to their tops was found to be stratified, alternate layers of sand arranged in sequence with ashes denoting past occupation. There were also interspersed layers of clay with stones, remnants of the tops of fallen walls, especially abundant at or near the surface; but all of these superposed layers taken together would hardly indicate the lapse of more than a cen-

tury. The pottery fragments and stone objects scattered through the successive strata from top to bottom showed no decided cultural differences, the pottery found on the top of the mound being the same black and white or red ware found resting on the floors of the same room. The pottery belongs to a prehistoric type, but evidences adduced from stratified layers and objects in them show no great age between the date of construction and abandonment of the place. We are dealing with a ruin that was not inhabited many generations; the age was not sufficient to materially change the culture of the inhabitants.

In one of the rooms the workmen came upon a human skeleton that might have been the remains of a former inhabitant buried after the room had been deserted, but before they left the pueblo; but more likely this was a secondary burial brought from another settlement. The height of the walls of the room in which it was found was over 12 feet, and debris filled the chamber to the height of 8 feet before the burial took place, the skeleton being found only 4 feet below the surface. The dead of Far View House were, as a rule, buried in a small cemetery, now indicated by a low mound, a little less than a hundred feet from the southeast corner.

It is instructive to consider whether Far View was contemporary in occupation with the neighboring cliff dwellings, or belonged to an earlier or later date. As above stated, it is possible that people of a like culture inhabited the pure type of pueblo ruin wherever found and this conclusion is supported by the character and symbols of pottery and other objects. So close are these likenesses that we may say that the epoch of occupation of the two was

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Spruce Tree House, Mesa Verde National Park.

Photograph by J. Wirsula

identical. It must, however, have been some strong influence that originally developed the congested form of the pure type of pueblo. The limited space of a cave floor was sufficient, and a desire for protection may have led to the development of a form that survived in the open.

The earliest development of the distinctive form of the pure type of pueblo is not definitely known, but the following theory has strong probabilities. The colonists who originally settled the pueblo area, in prehistoric times, must have come from a region destitute of caves. Their abodes may have been holes in the ground with roof shelters for their hearths, or single rounded brush houses. Remains of like rooms can still be found all around the pueblo area; consequently these open-air rooms may be regarded as the oldest form, but when, however, emigrants came into the cave country

they immediately recognized that the caverns would furnish a natural protection, which is not necessarily synonymous with defence, and were not slow to adopt them as sites for their dwellings and furnished stones for their building material. They constructed habitations in these caves and as the population increased in size the floor of the cave was later completely covered; tiers of rooms were added until the increase in population forced the inhabitants to move into the open for more room. Here the form of building born in a cave was retained, although necessity for the compact character disappeared. The pure type may also have developed by accretion of rooms around a central round tower, in the open, outside the cave. The pure type may have originated in two converging lines.

The pure type, as shown in Far View House, is morphologically identical not only with neighboring cliff houses, but

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also with pueblos situated in the valleys and on mesa tops miles distant from Mesa Verde, where cliff dwellings do not exist. The pure pueblo type is of as wide geographical diffusion as the central zone, recognized by Krause, but how far this type extends awaits investigation.

The purest type of pueblo buildings occurs in the Mesa Verde and down the San Juan River or up its tributaries. There is good evidence that it is limited to prehistoric times, thus confirming the traditions of modern pueblo people, still living, that their ancestors came from the direction in which the Mesa Verde is situated. The identity of the type in prehistoric pueblos and cliff dwellings also confirms another, almost universal, legend that the ancestors of modern pueblos once lived in cliff dwellings. The pure type may be regarded as an intermediate stage in evolution between the single-roomed structures antedating cliff dwellings and a later degenerate or mixed type characteristic of the modern pueblos.

An important addition to knowledge made as a result of the field work of

the Smithsonian Institution, at the Mesa Verde National Park, the past summer, is the discovery of a new type of ruin unlike those already recorded from this region. Many years ago the magnificent volume by Baron G. Nordenskiöld made known the most important features of the largest cliff buildings in our Southwest; but he knew little of the number, magnitude, and importance of open sky buildings scattered in clusters over the Mesa Verde. As archaeological work progresses hitherto unknown pueblos are being rapidly brought to light and the present indications are that there remain on this tableland several other types of prehistoric buildings yet to be added, the most important discovered since Nordenskiöld's work being Sun Temple and Far View House. No one can predict the future of archaeological research in this region, but the present indications are that the types to be revealed by the spade of the archaeologist promise to be equally important and such as will greatly enlarge our knowledge of the pre-history of the Southwestern States.

Bureau of American Ethnology





THE CLIFF DWELLERS

THE SEARCH

We are seekers come, to these old, old lands,
Of the cedared hills and the desert sands,
Where the Ancients lived and their cities reared,
Where they worked and played, where they hoped and feared;

Where they hewed great caverns from cliff and wall,
The Estufa temple and echoing hall.
Here were tribal homes of a hundred rooms,
Here their dead are dust in a thousand tombs.

Here the crumbling walls and the cliff-hewn cave
And the sand-filled fortress and hidden grave
Hold their secrets locked from the common eye,
From the hands indifferent that seek to pry;

But to those who come with a reverent mind,
With a wish to learn from the things they find,
There will open vistas of knowledge new
Every relic a treasure, each potsherd a clew.

So we delve and dig, like a man for gold
When each spadeful turned may bring wealth untold.
So we dig and delve mid the ancient stone,
Deep through drifted sand for a crumbling bone;

Or the archer's flint, or the warrior's maul,
Or a colored vessel, or painted wall
That we now may find, on some tablet graved,
That the winds have buried and sands have saved,

What was placed of old by some Glyptic's hand
And some record gives of this ancient land;
How they came, how built, and how vanished then
From a place on earth mid the sons of men.

R. H. PEAKE



A MARBLE FRAGMENT AT MOUNT HOLYOKE COLLEGE FROM THE CRETAN CITY OF APTERA

CAROLINE M. GALT

MOUNT HOLYOKE COLLEGE has acquired recently a sculptured marble fragment that was brought to this country as a *souvenir de voyage* by a man who literally stumbled upon it in Crete. The marble (Figs. 1 and 2) shows in moderately high relief a head supported by a hand. When details of its provenance were sought, this description was given: "It was found at Suda Point above Suda Bay at a place the natives call Palæocastro. I found the statue in a lot of stones that were probably a building at one time; anyone coming along might have found it if he had stumbled over the same stone as I did. Finding that one made us look for more. We found a few coins and another piece of statuary. The other piece was partly buried and the coins were under heavy rocks in different places. The old town was on a high hill and was gotten to by climbing a winding road; on one side toward the east was a steep cliff. Parts of buildings are still standing, but at first glance they are more like the stone walls one sees in the country. We did get into some big galleries that were underground that looked like store-rooms. There were three galleries that were probably twenty feet wide and forty feet high, all connected by a passage on one side and running into one wall at the back. We could see from one gallery into another, for they were built with arches with a stone partition about four feet high." The general aspect of the site on which the fragment was found was summed up in the words, "Just think of a stony

field with lots more stones lying in piles, and there you have it."

The fragment is roughly triangular in shape and measures $7\frac{3}{8}$ inches across the base and 11 and $10\frac{1}{2}$ inches along the sides with a maximum thickness of 4 inches. One narrow side of the marble bears the fine marks of a claw chisel and seems to have been the vertical side of the original slab. The uniform deep-brown patina indicates that the stone was broken long ago and that this fragment has lain to the weathering of centuries. A subsequent fracture on the wrist is indicated by a lighter color, while a recent scratching of one corner shows that the stone was originally a gleaming white marble. Its texture and the depth of color of the patina suggest that it is a bit from the quarries of Mount Pentelicus.

If it is correct to regard the finished side as the vertical side, the original inclination of the head supported by the left hand is seen. This attitude gives the reflective, even melancholy aspect not infrequently seen on Greek grave reliefs. On most of the *stelæ* preserved violent grief of mourning is wholly absent, for tender melancholy, sad reflection were the Greek's tribute to memory and hope. Slaves were shown giving freer expression to their sorrow than became the dignity of citizens, as may be seen in the two mourning slave girls in the museum in Berlin.

How the figure on the Mount Holyoke College fragment was completed must be left to conjecture. The hand raised in this way must have been sup-

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FIG. 1.—Fragment of a Gravestone found on the site of Aptera, Crete.

ported at the elbow, and the fact that the right shoulder is raised while the left is lowered would indicate that the weight of the upper part of the body was resting on the elbow. This may have been supported by the right hand, the arm of a chair or of a couch. A rather unusual thing to be noted is that the head comes so near the edge of the slab. No extant *stèle* published shows a composition that would bring an inclined head so near the outer margin. Whether in accordance with a conscious rule or not, on other *stèle* every inclined figure is leaning toward the center of the scene and not away from it, as this would if it were a part of a larger composition. But the failure to find

this figure on some other *stèle* is merely another confirmation of the fact that even humble *stèle* makers shared Greek genius to the extent of avoiding tiresome repetition.

In regard to the details of the figure, the hair was arranged in a roll rising from the forehead and perhaps compressed by a fillet. Over it was worn a kerchief bound in simple fashion around the head. This concealment of the hair seems to have been characteristic of the coiffure of slave girls and this head is very like the heads of the



FIG. 2.—Another view of the head shown in Fig. 1.



FIG. 3.—Gravestone of Hegeso in Athens.

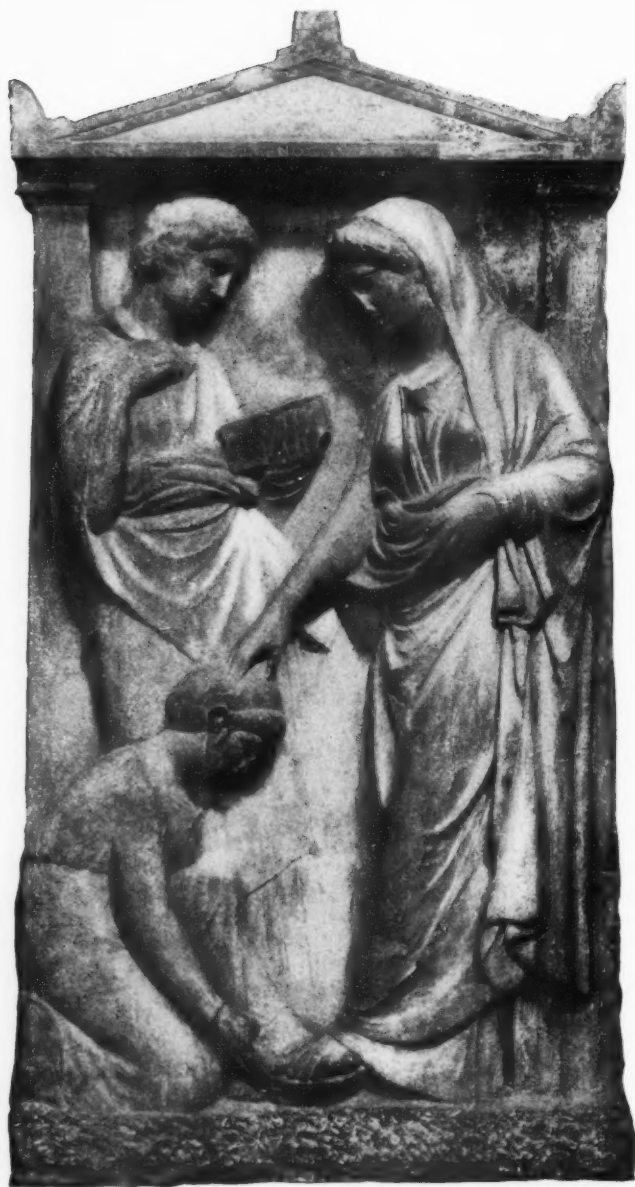


FIG. 4.—Gravestone of Ameinocleia. National Museum, Athens. From Bulle, *Der Schöne Mensch*.



FIG. 5.—Demeter of Cnidus. British Museum, London.

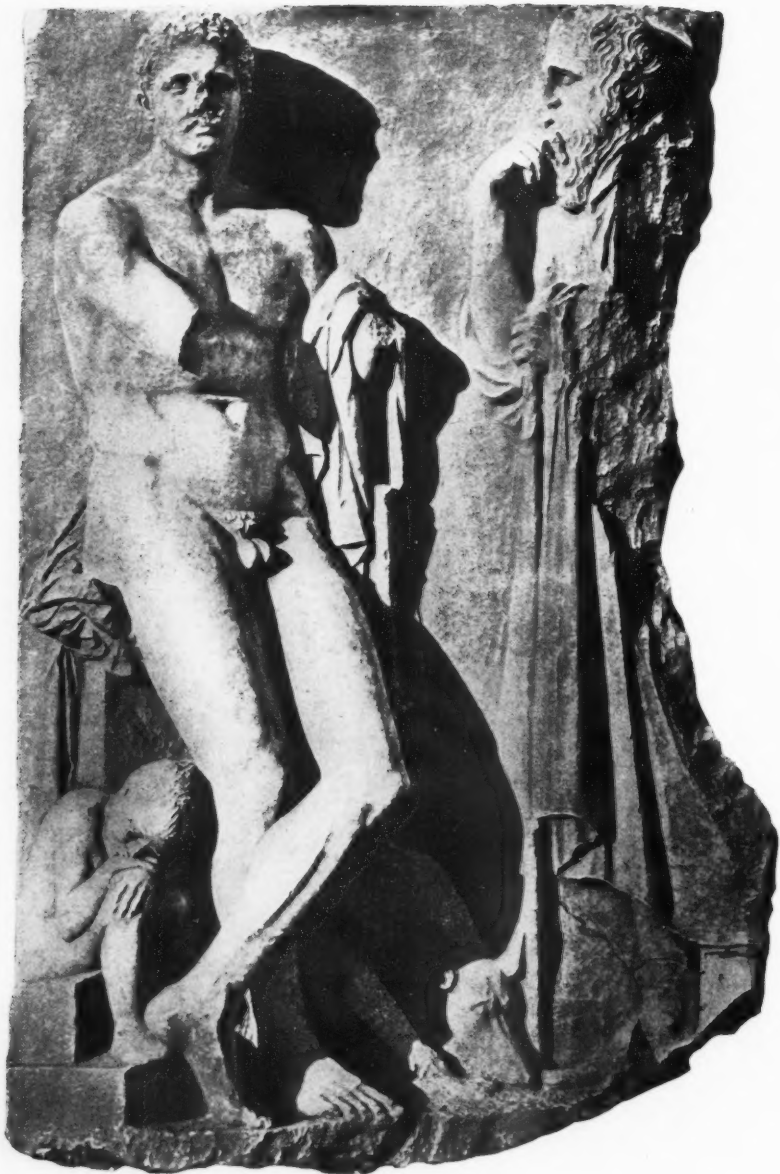


FIG. 6.—Gravestone found in the Ilissus River. National Museum, Athens. From Bulle,
Der Schöne Mensch.

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little attendants shown on the *stela* of Hegeso, Ameinocleia, and Damasistrate in Athens (the first two illustrated in Figs. 3 and 4.) The only other indication of dress seems to be a roughening of the marble on the right shoulder that may indicate the shoulder folds of the chiton that would properly be a slave girl's simple dress. The face measures three and a half inches in length. It is delicately oval with slender cheeks tapering to a firm, well-rounded chin. The eyes are broad and large, deeply inset at the inner corners. The brow is full in front and is limited by a well-defined line that curves strongly downward over the outer corners of the eyes. The carefully modelled eyelids give an impression of underlids rather sunken as though from sorrow. This suggests the treatment of the eyes of the Demeter of Cnidus in the British Museum (Fig. 5), a work attributed to Scopas influence, if not to the hand of Scopas. A further comparison may be made between the arching eyebrows of this head and the brows of the two adult heads on the *stela* found in the Ilissus River (Fig. 6), also thought to reflect Scopas influence.

Unfortunately the nose has been worn away; it seems not to have been broken off. The damaged and stained condition of the marble prevents a proper appreciation of the mouth, which is narrow with full lips ending in dimples at the corners in the Attic style. The lower lip is accentuated by a deep depression below it. The right ear is well-proportioned but is not given in as true perspective as is the graceful hand that hides the left ear.

From the modest proportions of the face, the fine modelling of the eyes, and also from the fact that Pentelic marble was used, it seems probable that the fragment is from a grave *stela* made in



FIG. 7.—Bronze Coins of Aptera. From J. Svoronos, *Monnaies de Crète*.

Athens in the fourth century when the passionate intensity of Scopas' style was impressing itself on all Greek art.

That objects from Attic workshops should have been imported to Crete follows from the *éclat* of Athenian products and the prosperity of Cretan cities. The identity of the city in whose necropolis this fragment was found was determined from a clue given by one of the two bronze coins found on the site. The coin is similar to the middle coin of Figure 7 and bears on the reverse seven of the nine letters of the inscription ΑΠΤΑΡΑΙΩΝ, showing that it was a coin of the Apteræans or people of Aptera. The form of Α with a bent instead of a straight cross-bar indicates that the coin is to be dated not before the second century B.C. when this form of Α came into use in lapidary and coin inscriptions. The spelling *Aptaraion* for *Apteraion* should be noticed as a Dorism.

The obverse of the coin shows a head of a goddess wearing a *stephane* or crown; it is identified as the head of "Artemis of Aptera." The reverse bears the design of an armed warrior. Earlier coins show this warrior standing with one hand raised before a tree, and have the inscription ΠΤΟΛΙΟΙΚΟΣ with ΠΤΟΛΙΟΙΤΟΣ as a variant. Mr. Warrick Wroth, in his

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Catalogue of the Cretan Coins of the British Museum, says that this word, "which seems to relate to the personage near whose figure it is written, is not known to occur elsewhere, either as a personal name or as a descriptive epithet." The suggestions have been made that it may be equivalent to *πολιεύχης*, guardian, or *πόλεως οἰκιστής*, founder of the city. It seems fitting in this connection to quote Pausanias's statement that the second temple of Apollo at Delphi was built by "a man named Pteras" and that a city in Crete was named Aptera after this Pteras. And a dim *Hinterland* in Greek religion opens to view when one brings together the facts that Apollo worship was believed by the Greeks to have been brought to Delphi from Crete; Pteras, the builder of the second temple of Apollo at Delphi, was the eponymous hero of Aptera, and Apollo's sister, Artemis, was claimed by Aptera as the city's patron goddess to such an extent that she was known as "Artemis of Aptera."

Both the coin-type and Pausanias's story reflect the proneness of the Greeks to postulate as the founder of each city a hero from whose name the city name could be derived. A more picturesque reason for the name Aptera is given by Stephanus of Byzantium, who says that the city received its name of Aptera or the "wingless city" from the fact that on its site the Muses and the Sirens once held a musical contest. The Sirens were defeated and, in their chagrin, lost their wings. White and wingless they leaped from the cliff into the bay and became the *Leucaë* or White Islands that, three in number, dot the water of Suda Bay.

Aptera was located (Fig. 8) on one of the ridges that rise abruptly from the south shore of Suda Bay; which is well described and illustrated in Spratt's

Travels and Researches in Crete, published in 1865. The anchorage afforded by the bay, unequalled elsewhere on the coast of Crete, was doubtless a large factor in the commercial prosperity of Aptera in the fourth, third, and second centuries B.C. Robert Pashley, one time fellow of Trinity College, Cambridge, was the first modern traveler to identify the Palæocastro on the height above Suda Bay as the ruins of Aptera. He traveled in Crete in 1833 and 1834 and published his "Travels in Crete" in 1837. Previous travelers, if they visited the ruins at all (many did not), reported that they were the ruins of Minoa. Subsequent travelers and French and Italian excavators of the site have only confirmed Pashley's theory.

It will be recalled from the description of the site of Aptera that one of the most distinctive ruins shows a series of vaulted passages resembling storerooms. Pashley saw and sketched this ruin (see Fig. 9), and described it as a "brick building of numerous arches, some above ground and some below . . . plainly once a cistern," and he continues: "The walls are covered with a very hard cement; where they have lost this covering, we see the regular brickwork. I have no doubt, from the appearance of the ground outside this cistern, that it formed one of several, which must have been necessary to insure a supply of water to so considerable a city, through the long drought of a Grecian summer." An Italian mis-



FIG. 8.—Map taken from Hawes's *Crete, the Fore-runner of Greece*, with site of Aptera added.

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sion explored the site of Aptaera in 1899 and Figure 10 shows the plan and a section of the cistern from the drawings of Professor Halbherr of the University of Rome, who directed the excavations. His report of the cistern is as follows: "The whole was divided into three naves by two rows of flat piers supporting arches. Each of the naves was covered with a barrel vault of stone, where the remains are of excellent construction." M. Wescher, from the French Archaeological School at Athens, investigated the ruins in 1862 and attributed the construction of the cistern to Roman times, but Professor Halbherr and his colleague, Signor Pernier, believe that it may have been Hellenic, notwithstanding its arched construction. Figures 11 and 12, both after sketches by Pashley, show parts of the city wall, the first of Hellenic construction, dated in the fourth century by Professor Halbherr; the second a beautiful bit of Cyclopean masonry worthy of comparison with the massive stones in the walls of Tiryns. When Pashley sketched it, this portion was nearly twelve feet high. He says, "the thickness is about six feet, and the height of what now stands generally varies from three to twelve feet. They (the walls) extend along the northeast side of the city, for about one-half of a mile." The Italian excavators report that the "polygonal masonry (which is better preserved here than in most Cretan cities) surrounded the city terrace to the east and northeast where the walls descend towards the north in a throat-like pass in which is visible a broad street climbing to the city," cf. Figure 13. This recessed gateway is to be compared with the narrowed approach to the Lion Gateway at Mycenæ. It seems a characteristic feature of Mycenæan gateways, and Etruscan city builders used

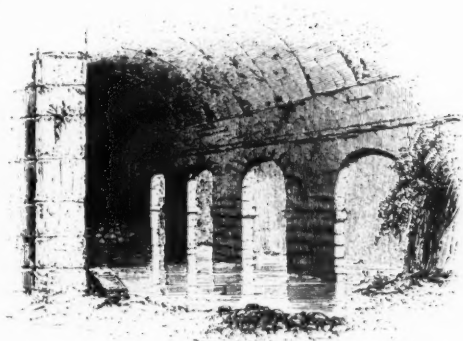
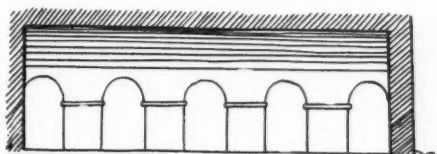
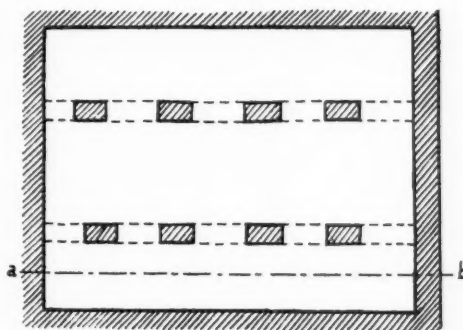


FIG. 9.—One of the Cisterns of Aptaera.

the same device in their city walls. In a time of siege, of course, defenders manning the city walls could more easily pick off the enemies who, fewer in numbers or in crowded formation,



Section a-b



Aptaera. Plan and elevation of the cistern.

Monumenti antichi XI p. 294
fig. 4.
(From sketches by Halbherr)

FIG. 10.

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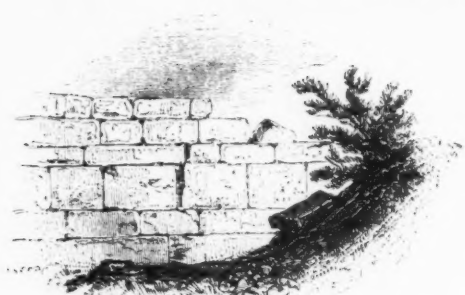


FIG. 11.—Part of the Hellenic Wall of Aptera, dating from the fourth century B.C.

succeeded in reaching this narrowed space before the gate.

Aptera is a vanished city whose history must be pieced together from her monuments, coins, and inscriptions, for, unlike most cities of Greece, she produced no poet, no dramatist, no philosopher, no historian, no painter, no sculptor whose lasting fame gives renown to his native city. There is no reference to Aptera in Greek contemporary literature. Pausanias of the second century A.D. has been quoted in regard to the origin of the name Aptera. The only other reference to Aptera in Pausanias is to the effect that the city furnished a company of archers (mercenaries) to the Spartans during their siege of Messene.

And yet Cyclopean walls of such large blocks of stone testify that Aptera was a city that was fortified as early as 1400 or 1200 B.C. It is tempting to think that some of these prehistoric Apteræans may have been among the Cretans Agamemnon saw arming around the warlike Idomeneus; for they all "were skilled in warring, neither did disheartening dread keep back a man of them, nor did any one, yielding to coward sloth, avoid the evil contest." Aptera's inhabitants of the Mycenæan period may have been

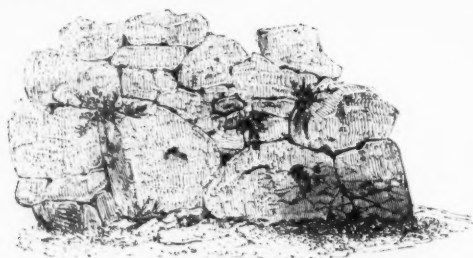
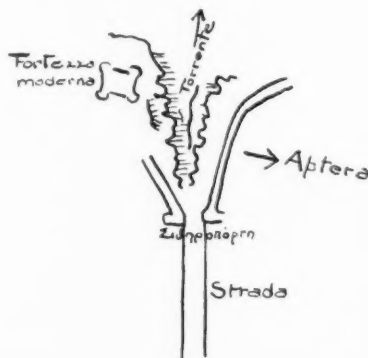


FIG. 12.—Remains of the Cyclopean Wall of Aptera, dating from 1400-1200 B.C.

supplanted by Dorians in the Dark Ages when all Greece was invaded by these less-civilized northerners. The persistent Doric form of the city's name—Aptara for Aptera—may mean that the Doric element was always predominant in its later population.

The stretches of Hellenic wall can be dated by the good quality of the work as belonging to the fourth century. The entire circuit of the city wall at this time was about three miles. Perhaps to this period belongs the erection of the theater that Pashley described as having lost two-thirds of its original size "because it was not cut out of the living rock, as most Greek theaters



Monumenti antichi VI p. 209

FIG. 13.—Plan of the City Gate of Aptera.

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are," and which the Italian excavators found in 1899 to be almost a shapeless ruined mass.

The coins of Aptera show that toward the end of the fifth and through the fourth century Aptera was one of the thirty Cretan cities that had autonomous coinage. Even the name of the artist who designed some of her early coins is known. He was Pythodorus who designed coin-types also for Aptera's neighbor, Polyrrhenium. Alexandrine coins probably were current in Aptera, as elsewhere in Crete during the third century, but Aptera minted her own coins again from about 200 till 67 B.C., cf. Figure 7 for examples of bronze coins of this period. The style of these late coins is poor, even barbarous, but this degeneration of coin-types may reflect the political vicissitudes of this period that ended in the Roman subjugation of the island by Cæcilius Metellus in 67 B.C. The coins then tell that Aptera maintained her independence as long as any of the city states of Crete, and only lost it when the whole island became subject to Rome. An interesting echo of the last century of Aptera's independence is given by the second bronze coin brought to Mount Holyoke College from the site. Unfortunately it is too corroded to be photographed and no similar coin has ever been illustrated. It was identified by the *harpa* or sickle of Perseus on its reverse side. This was used as a canting symbol by King Perseus of Macedon on his bronze coins. King Perseus was the son and successor of Philip V of Macedon who was invited to come to Crete with an army to settle inter-urban quarrels. There is small likelihood that Perseus ever visited Crete, for during most of his reign (178 to 168 B.C.) he was warring with Rome. He was finally defeated

by Æmilius Paulus, who took him to Rome to walk in his triumph. Plutarch, in telling the story of Perseus's humiliation, speaks of Cretans who had been in his suite or on his staff during his resistance to Rome. It may, however, seem incredible that a tiny bronze coin of Perseus's minting picked up nearly 2,000 years later on the site of Aptera seems to confirm Plutarch.

An historian of commercial relations in the ancient Greek world would be the one to gain the most profit from the inscriptions found at Aptera. It cannot be without significance that the majority of the inscriptions deal with business friends. Pashley and Wescher found many inscribed stones that they both thought had once been in the walls of a public building. These inscriptions record decrees passed by the city council conferring the title of *proxenus* upon men who thereupon became so-to-speak honorary citizens of Aptera in whatever city or country they might live. Modern consular service involves some of the international relations that proxeny represented. But greater honor and more emoluments accrued to a *proxenus* than to a consul. Among the benefits enumerated in this series of decrees are gifts of land with olive groves and vineyards, the erection of statues in their honor, exemption from tolls and taxes, the right of asylum, and protection in time of peace and war.

The geographical extent of Aptera's commercial relations may be seen from the places named in the decrees. Aptera conferred the title of *proxeni* upon citizens of Hierapolis, Priansion, Knossos, and Hierapytna in Crete; Sparta and Messene in the Peloponnesus; Ambracia, Heraclea, and Apollonia in northern Greece; Lampsacus, Magnesia, and Nicomedia in Asia Minor; that is to say, during the third and second centuries

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before Christ, Aptera was in close business relation with the most remote coasts of the Greek world.

The rank of some of her *proxeni* is seen in the fact that Prusias II, king of Bithynia from 180 to 149 B.C., is named in one extant decree, and in another Attalus II, king of Pergamum from 159 to 138 B.C.

This is the story of the marble fragment with some glimpses into the his-

tory of Aptera, where it was found. The marble, fragmentary as it is, makes its own appeal perhaps because it was sculptured at a time when even the humblest products of Athenian workshops glowed with the spirit of the Golden Age. Commercial, perhaps materialistic, Aptera, by importing its marbles, thus paid lasting tribute to the cultural supremacy of Athens.

Mount Holyoke College



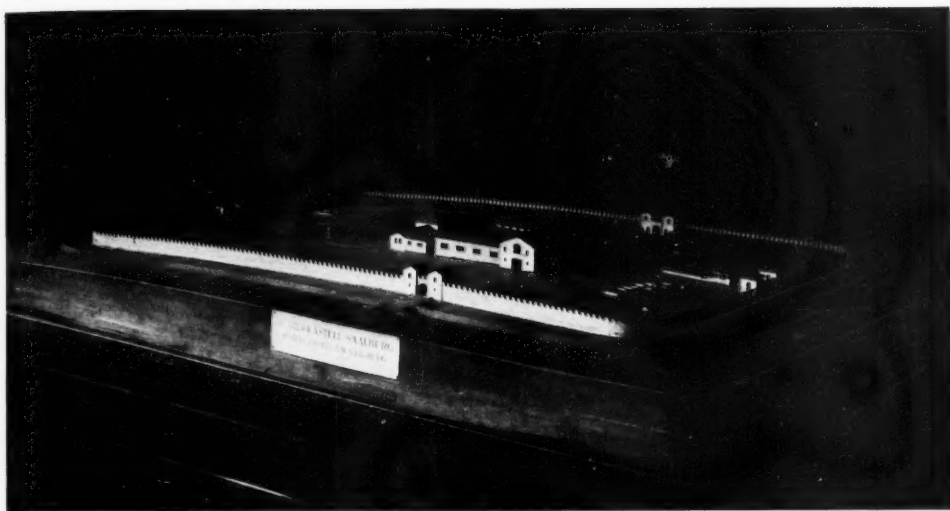


FIG. 1.—Model of The Saalburg.

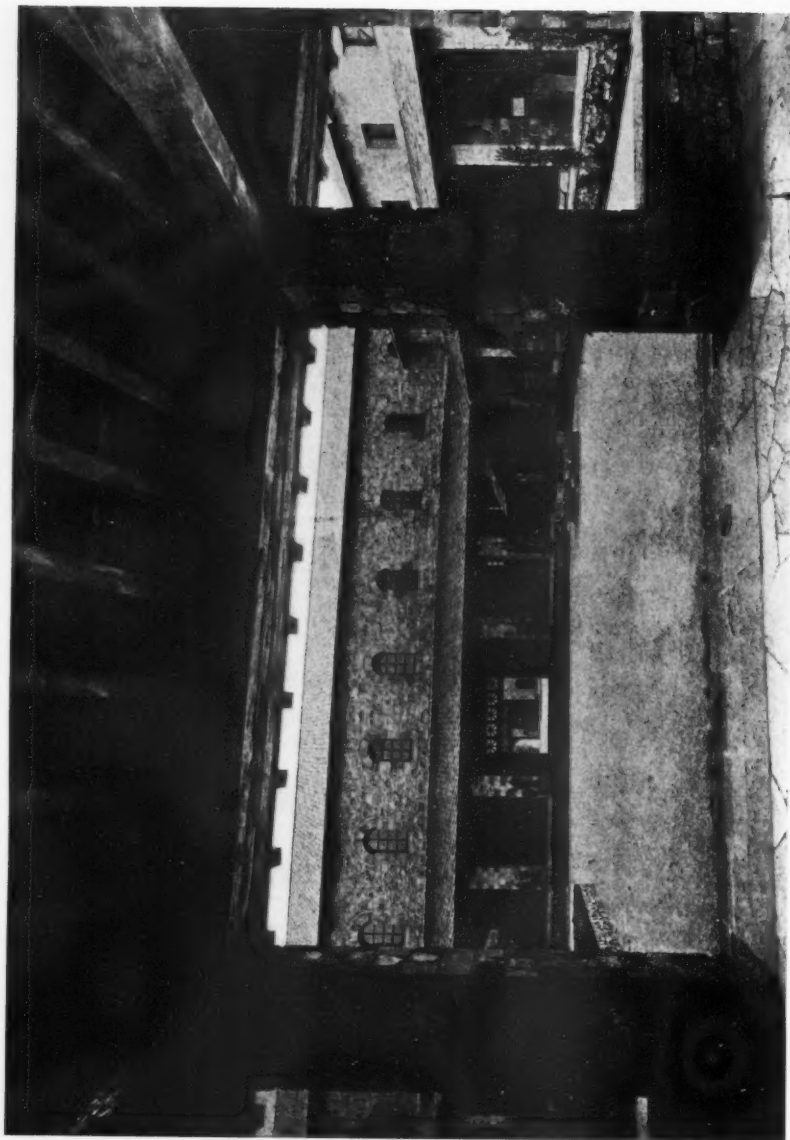
THE SAALBURG "A ROMAN FORT IN GERMANY

ROBERT C. HORN

AMONG the most interesting side trips for an intelligent traveler in Germany, particularly one with an interest in classical life and art, is that to the Saalburg. A great many travelers along the Rhine stop at the interesting city of Frankfurt; but few, even students of the classics, know how near and easily accessible is a Roman camp, not in ruins but restored. Amid what has been written about this camp, I take pleasure in referring to an article, "The Saalburg Collection," by Professor F. W. Shipley, in the *Classical Weekly* of January 23, 1909. Illustrations and pictures of the camp, apart from the postcards which may be purchased at the Saalburg, are very unusual. If this brief account of a delightful excursion, with its accompany-

ing pictures taken at that time, excites the interest of any students or lovers of the classics, that is all it intends to do. I believe that this trip would be an inspiration to a teacher of Cæsar; for my part, I am able now to visualize a Roman camp more clearly and more satisfactorily than ever before. Cf. Fig. 1.

To reach the Saalburg one sets out from Frankfurt by trolley for Homburg, twelve miles distant, a small town but a famous resort, well known as Homburg vor der Hoehe. Before us are the fir-clad Taunus Mountains. From Homburg the electric car takes us up the steep grade of the mountain side; it is a very pleasant ride. The terminus is not far from the Saalburg; it is fortunately situated just below an attractive restaurant, which offers a



Photograph by D. M. Robinson

FIG. 2.—The Court of the Praetorium, looking towards the Drill Hall.

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FIG. 3.—Main Entrance (Porta Decumana).

Photograph by D. M. Robinson

good lunch when one has become weary of tramping around the Roman camp. On the front of the building are these inviting words:

"Eia age silvestri fessus requiesce sub umbra.

Pelle animo curas, corpore pelle sitim."

Below this we read in German:

"Ruhe, ermuedete Wanderer, unter dem Schatten des Waldes.

Verscheuche aus dem Geist die Sorgen, aus dem Koerper verscheuche den Durst."

This invitation of the Restaurant Saalburg-Taunus is irresistible to a trampler in the forests of the Taunus. The tempting invitation of the inscriptions is not belied by realities. As one sits on the terrace enjoying his lunch, he is enjoying at the same time a splendid view towards Homburg.

After a short walk one reaches the ruins of the settlement which has grown up about the fortress of the Saalburg: the Shrine of Mithras, the graves, and the shops. Just before one arrives at the entrance, there can be seen a villa and a bath, with remains of a hypocaustum, the famous hot-air heating system of the Romans. While we are crossing the bridge which spans the double ditch surrounding the fort, we read the inscription over the gateway, which tells us of the restoration of the Saalburg by the German Emperor. The inscription runs thus:

GVILEMVS II FRIDERICI III
FILIVS GVILELMI
MAGNI NEPOS ANNO REGNI XV IN
MEMORIAM ET HONOREM PARENTVM
CASTELLVM LIMITIS ROMANI
SAALBVVRGENSE RESTITVIT

Before the double opening of the gate-



Photograph by D. M. Robinson

FIG. 4.—Side Gate and Wall (from within).

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FIG. 5.—Sacellum and Statue of the Emperor Hadrian.

way stands a bronze statue of Antoninus Pius, placed there by the Kaiser, to take the place of a stone original. On the base is this inscription:

IMPERATORI
ROMANORVM
TITO ÆLIO HADRIANO
ANTONINO
AVGUSTO PIO
GVILELMUS II
IMPERATOR
GERMANORVM

On our right as we enter the Porta Decumana (Fig. 3) is the Horreum, now the museum, while on the left is the Quæstorium. In the museum are many articles that were found here: hatchets,

chisels, horse-shoes, nails, weapons and utensils of various kinds, articles of personal adornment, writing implements, and the like; here are all the articles of daily use and need. Many things were found in the wells, which were very numerous; the mineral properties of the water helped to preserve what was thrown or dropped in. From a study of the collection much may be learned about the life on the Roman frontier. In the center of the camp is the Prætorium (Fig. 2); that part of it which faces us was a drill hall; in it are some interesting models of Roman engines of war. As we pass on through the two courts, we see in front the Sacellum and the statues of Hadrian and Alexander Severus (Fig. 5).

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The other gates (Fig. 4) of the camp are protected by two-storied towers on either side; the battlemented walls of stone are six feet thick and twelve feet high, exclusive of the battlements; back of these is an embankment ten feet high, upon which the soldiers took their positions. Outside of the walls is the double ditch. The fort evidently controlled important trade roads; there are still remains of the old Roman road which ran to the main entrance of the castellum and then turned aside to the right, continuing along the east side of the fortress. If we follow this road to the north for several hundred feet, we shall arrive at the Limes, which the Germans call Pfahlgraben, the trench and earthen rampart, the visible limit of the Imperium Romanum.

This is what one sees in a visit in times of peace to the Saalburg. The appearance of walls and buildings gives one an idea of the Roman fortifications not easily gained otherwise. The museum shows many of the articles which

the soldier and the engineer used in their professions, besides many things that show the life of the town that lay under the walls of such a fort. One may climb the neighboring hill of Froehliche Mannskopf to get an excellent view of the camp as a whole. Back of the whole line of the Limes, which was furnished with frequent watch-towers (Fig. 6), were fortresses like the Saalburg at intervals of nine miles, and between these were smaller forts. So one begins to realize how the lords of the world managed to hold their own by strength of arms against the German tribes, who were only beginning to be civilized. One begins to understand also how the Roman outposts of civilization were influencing these barbarians. This is what one learns from a visit to this Roman fortress, restored a few years ago by the German Emperor. This is the charm of the Saalburg, tucked away in a most delightful situation in the glorious Taunus Mountains.

Muhlenberg College



FIG. 6.—Model of a Watch-Tower on the Limes.



An Etruscan Sarcophagus in the Museum of the University of Pennsylvania

IN THE VATICAN

(To An Etruscan Statuary)

What led thy hand to such supreme design?
 This tranquil matron with entranced look,
 Who nurtured on some mystic Sibyl's book,
 Seems 'rapt by vision of a realm divine;
 A far Elysium where the gods recline,
 And where the happy shades by earth forsook
 Meander free, or, couched in sheltered nook
 All rose-crowned, feast and sip ambrosial wine.
 And so thy work, touched by the common need,
 Serenely effigied upon this tomb,
 With the sure seal of hope upon the face
 Hinting of faith in some sublimer creed,
 Proclaims a life of all-compelling grace,
 A death whose final ways are reft of gloom!

HARVEY M. WATTS

Philadelphia



The Venus de Milo in the Louvre, Paris.



ALIEN OF THE CENTURIES

In Paris—in the Louvre where come
The devotees to Genius' shrine,
Where is foregathered, piece by piece,
The art that man counts half divine—
You hold your court.
Impassive alien, you look down
Upon your worshippers, and give no sign,
Venus de Milo!

Whose hope you were, whose dream fulfilled
No living man has known;
What scenes you shared in that dim age
Ere Melos was to brown sand blown
We may not say.
Flotsam from some far century
The world's heart claims you for its own,
Venus de Milo.

Claims you, although it cannot read
The cryptic scroll of vague unrest,
Nor wake the soul the sculptor hid
Deep in that pallid, pulseless breast;
For mighty love
That wrought you from the shapeless block
Your immortality confessed,
Venus de Milo.

O'er Melos Isle the winds still blow,
Still runs the tide with azure gleams,
The buried city sleeps and sleeps
Just as you see it in your dreams
Here in the Louvre.
The clouds like golden chariots drift,
And in their wake a sea bird screams,
Venus de Milo!

SARA BEAUMONT KENNEDY

Memphis, Tenn.

TO AN UNKNOWN GOD

("Sei Deo Sei Deae Sacrum")

Unchanged the altar stands where long ago
Some Speaking Voice, some Bird, had given a sign,
To build it on the sloping Palatine
Above the roar of Roman life below.
And here, with chant and hymn and incense-glow,
With flesh of bulls and pouring of rich wine,
Calvinus hallowed the rebuilt shrine—
To god or goddess, which? He did not know.

Yet mock not his devotion. One who knows
How rare the Vision, human hearts how blind,
Will reverence every spot where Heaven outpours
Its least of glory. Lo! I lay this rose
Upon thine altar, Roman; for my mind
Touched by thy faith thine unknown Power adores.

GEORGE MEASON WHICHER

Hunter College, New York City



CURRENT NOTES AND NEWS

A Fine Latin Inscription

ONE of the scientific accomplishments of students of Latin epigraphy is the ability to date an inscription by the form of its letters and the style of their cutting. By those two criteria we know that the inscription shown in our illustration was cut during the early part of the reign of Augustus (27 B.C.—14 A.D.). The reader will at once notice that character is brought out by several letters which are somewhat different from those now in common use, namely, the letter I, which in several cases rises above the rest of the letters, the P with the unclosed loop, the spreading M, and the wide round O. Further, the letters, although cut



A Roman Inscription in the best style of monumental cutting.

into the stone, seem to stand out from it in relief. That is because the V-shaped cutting is so truly done, that whether you stand in front or on either side of the inscription, the light always strikes the letters so that one gets mutually accentuated white and shadowed lines. To the writer's knowledge there is no more beautifully cut Latin inscription than this one, which is a prized possession of the Museum of the Johns Hopkins University. Its letters were taken as patterns for the commemorative tablet put up two years ago in Baltimore in the Harriet Lane Johnston Home for Invalid Children.

R. V. D. M.

ART AND ARCHAEOLOGY

Some Collections in the United States

PORCELAIN was imported into England very early in 1500, but, as late as 1567, a gift of Queen Elizabeth was a porringer of white and a cup of green porselyn; and even the great Lord Bacon had ideas about porcelain that were of the crudest. China began to go to England rather freely about 1650; and "doubtless tea and china became plentiful in Europe together." In 1713, Addison wrote: "China vessels are playthings for women of all ages."

Delft ware, probably, was brought to America "by the first English and Dutch settlers." Along toward 1650 we begin to see mention of "Chaynie" (and "cheyney" and "cheny") in America; and in 1718 many rich Bostonians had some china. About 1728-30 we read of sales of china of several sorts; and in 1737, in Boston, there was a "vandoo" of "spices, silks, negro slaves, and a rich sortment of china ware."

About 1830, an old lady, writing about pre-Revolutionary matters, said: "Pewter plates and dishes were in general use. China on dinner tables was a great rarity. Glass tumblers were scarcely seen. Some, especially country people, ate their melsa from wooden trenchers." In 1758, Franklin wrote to his wife from London of some pieces of china that he had sent her, praising them—and her; and in 1773, his daughter, Mrs. Bache, wrote him to bring home some "Queen's ware." By about 1778 "china began to pour into other ports than Boston," and in 1783 "Queen's ware came into Baltimore from England, France, and Holland," and various wares of the new and desired kinds.

In Virginia, says a volume dated 1590, "Indians cooked their meat in earthen pottes. Their women know how to make earthen vessels with special Cunnige, and that so large and fine that our potters with thoyr wheles can make no better."

In 1690, at Burlington, N.J., Governor Coxe, of "West Jersey," established a good pottery. In 1791, a newspaper, referring to ceramic conditions in this country, said: "Coarse tiles, putters, wares beyond the home consumption, mustard bottles, a few flasks or flagons, some sheet glass and vessels for family use, generally inferior, are now made."

In Pennsylvania, in 1787, a \$20 prize was offered for "the best home-made earthen ware approaching queen's ware"; and in 1792, a \$50 prize was offered. In 1808, in Peale's Museum, A. Trotter exhibited some articles made at his Columbian pottery, South Street, between Twelfth and Thirteenth; and thenceforth here in this and in allied lines there was remarkable progress.

The furniture made in New York by Duncan Phyfe—he moved there from Scotland about 1783—has long been celebrated for its quality. In 1816, for C. N. Bancker, of Philadelphia, he made single chairs at \$22, a sofa for \$122, and a pier table for \$265. In 1773, J. Snowden advertised domestic "Windsor" chairs in the

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Philadelphia Journal; and a few years later this city had a dozen makers of the same chairs.

Connecticut became "a nest of clock-makers" at an early period, and many of the clocks were of surprising excellence. Terry, in 1814, introduced a clock called the "pillar and scroll-top case" (\$15 each), and Seth Thomas paid \$1,000 for the right to manufacture it. From it he and Terry each made about \$6,000 the first year. The Willard clocks were in all ways notable, and are highly prized.—*Philadelphia Record*.

Arts and Letters Week at Chautauqua

THIS is to be the classical year at Chautauqua, and great interest has been shown in the preliminary work done there this summer. One of the editorial staff of ART AND ARCHAEOLOGY, Prof. Mitchell Carroll, of Washington, who is head of the Latin Department in the Chautauqua Summer Schools, is this year delivering another series of illustrated lectures on classical subjects. He was most ably seconded during Art and Letters week by Mr. Henry Turner Bailey, head of the Arts and Crafts Department, Dr. Rollin H. Tanner, of Illinois College, Prof. Albert T. Clay, of Yale University, Dr. W. H. Crawshaw, of Colgate University, and Dean Percy H. Boynton, of the University of Chicago. Lectures and addresses were given by Professor Crawshaw on "Pilgrims and Pioneers"; by Dean Boynton on "The Evolution of an American Literature"; by Mr. Bailey on "The Arts and Crafts of Twentieth Century America"; by Professor Clay on "The Arts of Babylonia and Assyria," and "Babylonian Clay Tablets"; and by Dr. Carroll on "The Story of Man in Prehistoric Europe," and "Classical Literature in Translation." The week ended in splendid fashion in a symposium on Arts and Letters at which Dean Andrew F. West, of the Graduate School of Princeton, made an address in which he gave a rousing negative reply to the question, "Must the classics go?"

Art and Archaeology count for a good deal at Chautauqua.

R. V. D. M.

The Thayer Gift to the University of Kansas

MRS. SALLY C. THAYER, of Kansas City, Mo., in memory of her late husband, William B. Thayer, has given a splendid collection of over 5,000 art objects to the University of Kansas, "to encourage the study of fine arts in the Middle West." Among the paintings in the collection are canvases by Innes, Homer, La Farge, Jonas Lie, Homer Martin, and Mesdag Basbaum. There is also a collection of 1,800 Japanese prints, included in which are the prints formerly in the possession of Frank Lloyd Wright, of Chicago. The collection of textiles will take high rank at once. There are Oriental and Coptic weaves,

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old American counterpanes, Indian blankets, Paisley and Persian shawls; nearly 2,000 pieces which illustrate the growth of ceramic art, a Chinese rice bowl and a bowl of chrysanthemum jade being the finest pieces; a number of lamps and lanterns; a collection of books on art, as well as many objects in bronze, silver, ivory, etc.

The University of Kansas is to be congratulated, and Mrs. Thayer most heartily to be thanked. There is no better place to put art objects than in university or municipal museums, where they can be seen and studied, and where they will serve, we believe, to set a standard everywhere that will make the recommendations of artists and architects more intelligible to the "man on the street."

The writer is particularly enthusiastic about the splendid addition to the art collection of the University of Kansas, not only because he knows something about the Thayer collection itself, but because he had the pleasure, at the instance of Prof. Hannah Oliver, of the Department of Latin, of helping the University of Kansas obtain a number of archaeological specimens for their museum which he has heard have been of much use in the teaching of Greek and Roman life.

R. V. D. M.

Completion of the Famous Brumidi-Costaggini Frieze in the National Capitol

A LARGE, cagelike, wooden structure, suspended from the balcony in the rotunda of the Capitol, attracts the attention of every visitor these days. The answer to the invariable question is that Charles Ayer Whipple, an artist of New York and Boston, is at work on a proposed continuation of the famous Brumidi-Costaggini frieze, which ends abruptly with a group representing the discovery of gold in California.

Mr. Whipple has received permission from the joint committee on Library of Congress to place in the vacant space his suggestion for completing the circle. He is working this out in such a manner that if Congress does not approve the work can be erased or taken down.

The episodes in American history chosen by Mr. Whipple are the invention of the locomotive and the application of steam to travel and transportation; the development of electricity; the freeing of Cuba; the building of the Panama Canal, and the development of the modern battleship and the aeroplane.

The Capitol rotunda frieze was started by Constantino Brumidi, who carried his work to the group representing Penn's treaty with the Indians. After his death Filippo Costaggini carried out the idea, beginning with the three Indians at the left side of the Penn group. His last group represents the discovery of gold in California. Costaggini died in 1907, and since then no work has been attempted on the frieze.

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Excavations in New Mexico

AN expedition organized by the Bureau of American Ethnology of the Smithsonian Institution and the Museum of the American Indian, Heye Foundation of New York City, under the immediate direction of F. W. Hodge, ethnologist in charge of the bureau, has just concluded its first season of excavating among the ruins of Hawikuh in western New Mexico. This pueblo was one of the famed "Seven Cities of Cibola," which was seen by Marcos de Niza, a Franciscan friar, in 1539, and was the scene of the death of his negro guide and companion. In the following year the pueblo was stormed by Francisco Vasque Coronado, the celebrated Spanish explorer, who almost lost his life in the attack. The Zuñi occupants of Hawikuh fled to their stronghold a few miles away; the Spanish took possession of their village, which Coronado called Grenada, and while there wrote his report to the Viceroy of Mexico, giving an account of his expedition till then and sending various products of the country and examples of native art.

The excavations were commenced at the close of May by Mr. Hodge, assisted by Alanson Skinner and E. F. Coffin, of the Museum of the American Indian. Work was begun in a great refuse heap forming the western slope of the elevation on which Hawikuh is situated. This refuse was found to contain many burials of Zuñi dead, of which there were three types—remains cremated and deposited in cinerary vessels; others buried at length, or in abnormal postures without accompaniments and usually dismembered; others still deposited at length with head directed eastward and with them numerous vessels of earthenware, great quantities of food and the personal tools and ornaments of the deceased. In all, 237 graves were opened during the three months devoted to the work, in which quantities of pottery vessels of various forms and with a great range of decorative painting were uncovered. Among burials of the third type mentioned were several skeletons of members of the Zuñi Priesthood of the Bow, with their war paraphernalia, including bows and arrows, sacred paint, war clubs, and their personal or ceremonial belongings.

The pottery of the Hawikuh people possesses a wide range of decoration and coloring. Most of the designs are geometric, but numerous highly conventionalized figures of birds, as well as many lifelike forms of quadrupeds—the eagle, the butterfly, the tadpole, and the corn plant—were found. Many of the vessels are decorated with a distinct glaze, black and green predominating. The vessels consist chiefly of bowls, ranging in size from tiny toy affairs to some as large as fifteen inches in diameter; but there are also large and small water jars, and black undecorated cooking pots, duck-shaped vessels, and the like.

The site of Hawikuh covers an area of about 750 by 850 feet, so that only a comparatively small part of the site was excavated during this season.

BOOK REVIEWS AND NOTICES

The Relation of Sculpture to Architecture. By **T. P. Bennett, A.R.I.B.A.** Cambridge: University Press, 1916. Pp. xii + 204. 110 illustrations. G. P. Putnam's Sons, N.Y. \$4.50.

After a brief introductory chapter in which the intimate relation of sculpture to architecture is clearly set forth, the author takes a general survey—in the second chapter—of the salient characteristics of the historic periods of the art of sculptor and builder. These characteristics are generalized to some extent, but they are enlightening nevertheless, although stated in such a brief way. Monumental forms are found in several periods, but they belong peculiarly to the Egyptian period. Bas-relief belongs to the Babylonian and Assyrian periods, restraint and variation to the Greek, lavish enrichment to the Roman, mosaic to the Byzantine, religious sculpture to the Romanesque and Gothic, and special features to the Italian, German, French, and English Renaissance, traceable to the influence of the rococo, of the Greek revival, or of realism.

Chapters III and IV are devoted to the consideration of Decorative Sculpture; (1) as intimately related to architecture, and (2) as applied to architectural forms. Here we have a very straightforward and convincing discussion of the points of application for sculpture and of its proper subordination to architecture, and also of the great importance of the correct placing of figures dependent upon the sky-line or the niche or the façade position. These chapters are followed by the author's real contribution to the subject. He takes up with care the placing and surroundings of monuments, and the choice of sites, the effect of nearby buildings, or roads, or water, upon the type of monument. Then in three

chapters devoted to The Small Monument, Larger Monuments, and Large Monumental Lay-outs, the author brings to bear his technical knowledge and his artistic taste upon scores of monuments already decorating or spoiling various sites in Europe and the United States. Among the well-chosen illustrations, England has 25, France 24, Belgium 19, Germany, Italy, and the United States, respectively, 15, 11, and 8.

This book should be in every municipal library and its presence there should be known. A survey of it would be of advantage to any municipal art commission, and might save our cities and towns from many decorated monstrosities, and might help to place in the proper setting works the real merits of which are lost because of bad positions. The author's suggestion, in his conclusion, that for every monument both a sculptor and an architect should be appointed, is most reasonable and certainly worthy of adoption.

R. V. D. M.

Engravers and Etchers. By **FitzRoy Carrington.** The Art Institute of Chicago, 1917. With 133 illustrations. Pp. 278. \$3.00.

This book contains the six lectures delivered on the Scammon Foundation at the Art Institute of Chicago in March, 1916, by the author, who is the editor of "The Print-Collector's Quarterly," and the Curator of Prints at the Boston Museum of Fine Arts. Mr. Carrington's name is enough to guarantee the quality and value of the material which has gone into the making of these lectures.

It is also a matter of satisfaction that 81 of the 133 illustrations necessary to illumine the text are in Boston, for the

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most part in the Museum of Fine Arts. The author is too wise to say that it is ignorance that cloaks itself behind the saying often heard, "Oh! I don't like black-and-white prints." Therefore he disclaims any didactic intentions, and aims only at sharing "the stimulation and pleasure which certain prints by the great engravers and etchers have given me." He succeeds in doing that very thing. No one will read these lectures and look at these illustrations without finding out how to look for things in prints he never knew before were there, and without feeling that his artistic sense is sharpened and his appreciation enlarged.

One can say little more than that Lectures I and III are devoted to German Engraving, I: From the Beginnings to Martin Schongauer, and III: The Master of the Amsterdam Cabinet and Albrecht Dürer; Lectures II and IV to Italian Engravings; II: The Florentines, and IV: Mantegna to Marcantonio Raimondi; Lecture V: Some Masters of Portraiture, and VI: Landscape Etching. The work of forty different engravers is shown in the various illustrations, Martin Schongauer, an Anonymous Florentine of the fifteenth century, Albrecht Dürer, Raimondi, Rembrandt, Anders Zorn, and Seymour Haden, each having four or more engravings. Occasionally some paragraphs of the lectures sound too much like a catalogue, but a high standard of good judgment and sound taste is maintained with small recourse to technical phrase or artistic pyrotechnics.

The book is designed and published by the same press which prints ART AND ARCHAEOLOGY. No further guarantee of its excellence would seem to be necessary. It is to be most highly recommended to all who care about engravers and etchers.

R. V. D. M.

The Mythology of All Races. Vol. VI. Indian. By A. Berriedale Keith. **Iranian.** By Albert J. Carnoy. Boston: Marshall Jones Company, 1917. Pp. 404. Illustrated. \$6.00.

In Indian mythology, Professor Keith has a particularly difficult branch of mythology to treat because of the great number of deities and semi-divine beings belonging to the Indian pantheon, many of little importance, yet not to be omitted in a comprehensive survey.

After the preface, a paragraph on transcription and pronunciation and an introduction on the literary sources and their dates, Professor Keith treats the material in chronological order. Chapters I and II deal with the Gods of Sky and Air and Gods of Earth, Demons and Dead of the Rgveda. Then follow chapters on The Mythology of the Brahmanas (III), The Great Gods of the Epic (IV), Minor Epic Deities and the Dead (V), The Mythology of the Puranas (VI), Buddhist Mythology in India and Tibet (VII), The Mythology of the Jains (VIII), The Mythology of Modern Hinduism (IX).

The volume will be of use as a handy reference book for the Sanskritist rather than for the general reader. The reader, unfamiliar with Sanskrit literature, would not obtain a very clear idea of the personality of the Hindu gods, especially those of the Veda and Brahmanas. It is true many of them had but little personality, due to the deification of every force in nature and of abstractions, such as Manyu (Wrath), and for that very reason these unimportant deities should have received less space. The chapter on the Great Gods of the Epic gives a clear and comprehensive account of the myths concerning Viṣṇu and Śiva, who have emerged from the legion of Vedic gods as the predominant deities of the epic, and their various incarnations.

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The chapters on Buddhism, Jainism, and Hinduism are the most interesting and valuable ones in this part of the work.

Professor Carnoy, in the Author's Preface to the second part of the volume, says that he intends to limit himself strictly to mythology and to exclude everything religious, historical, and archaeological. However, the Introduction in which he mentions briefly the main characters and characteristics of Iranian religion is of great assistance in considering the mythology.

Chapter I deals with Wars of Gods and Demons which play such an important part in Indo-Iranian mythology. Chapter II, Myths of Creation, is particularly interesting and enlightening in regard to the place fire holds in Iranian religion. Then come chapters on The Primeval Heroes (III), Legends of Yima (IV), better known to most readers as Jamshid, Traditions of Kings and Zoroaster (V), The Life to Come (VI), a brief but intensely interesting chapter, and a Conclusion (VII) which discusses the evolution of mythology toward historical legend.

The volume is profusely illustrated with forty-four full-page plates, many of them unusual illustrations which form by no means the least valuable part of the volume. A very complete bibliography is attached. There are a few misprints, such as the confusion of the figures on plate XXXVI and "Son" for "Sun" on page 234.

HELEN M. JOHNSON

Johns Hopkins University

Early European History. By Hutton Webster. Boston: D. C. Heath & Co., 1917. Pp. xxxv+715. 272 illustrations, 86 maps, 32 plates. \$1.60.

With this volume Dr. Webster is continuing to fill out for his publishers

a series of histories and source readings. Some years ago Dr. Webster brought out an *Ancient History*, a book which the writer had the pleasure of reading in manuscript. The work "made a hit," as it deserved. The book under present consideration contains only fifty pages more than did the *Ancient History*, although it comes down to the Peace of Westphalia in 1648. The Greek period, which in the earlier book took up nine chapters in 303 pages, in this new book is condensed into six chapters with 135 pages. The same condensation holds for Roman history, and the later periods too are short in order to fit in with the plan of the book. But the conciseness does not run into annalistic brevity. All phases of the history of the times are touched upon in proportion to their importance, and the matter is presented most interestingly.

History-book making has made great strides in the last few years, due for the most part to the introduction of numerous cuts, full-page illustrations, and maps. Dr. Webster has not failed to make full use of his opportunities, and few pages in his *Early European History* lack good illustration of some sort. His publishers have not been so lavish in their expenditure on artistic composition and plate-work as the firm for which Professors Breasted and Robinson lately edited histories, but no one will even turn through the pages of Dr. Webster's book without stopping to look at the cuts and illustrations and read their explanations. The type of the book is of a good size for reading, inset paragraph catch phrases are used, and there are the regular chronological appendix, index, and pronouncing vocabulary at the end of the book. This new history deserves the welcome which it will doubtless receive.

R. V. D. M.

